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ABSTRACT

As an aid for teachers in instruction planning, a detailed English course of study is presented. Course goals and philosophies for each of three sections: Composition; Language; Literature are given. Each section includes: Aims, Instructional Materials, Suggestions. (NF)

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ENGLISH

GRADE 8

ROCHESTER PUBLIC SCHOOLS
ROCHESTER, MINNESOTA

ED 068918

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A Course of Study in

ENGLISH

for

Grade Eight

Rochester Public Schools
Rochester, Minnesota
1971

Dr. J. A. Kinder, Superintendent of Schools
Dr. Fred King, Director of Instruction

CS 200 124

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PHILOSOPHY:

"It is the philosophy of the Rochester Public Schools to set up learning experiences and situations that will enable the student to develop his whole being to the maximum of his ability."

GOALS:

The attainment of this philosophy centers around these goals;

To stimulate a desire to learn
To help the child master the basic skills of learning
To develop the ability to work and play with others
To promote emotional stability and strengthen wholesome moral and spiritual behavior
To learn his capabilities and limitations
To develop and strengthen his ability to meet and solve problems of life
To contribute something worthwhile to society
To develop habits conducive to healthful and happy living
To develop worthy use of leisure time
To develop a sympathetic understanding and an awareness of the problems of the community, the nation, and the world
To develop a civic responsibility and be an active member of society
To develop an appreciation for the wise use and conservation of resources
To develop self-discipline
To develop a consciousness of personal grace and charm

Statement of philosophy
and goals accepted by
the Summer Workshop

MESSAGE TO TEACHERS

This English course of study was written by a dedicated staff who felt that our total English program should have a new look.

The new look provided is the result of four years' effort of our English teachers, during which time they examined all materials available, experimented with new programs, and sought the advice of experts in the field.

The result has been this course of study which should be your guide to planning your instruction. In each instance you are given many options for teaching the concepts herein. Within those options you are free to plan your methodology.

In the next few years, experiments in organization for English instruction will be held in various schools. Before such experiments are begun, agreement must be reached among the members so affected by change. The trend is toward shorter courses in English with more flexibility for student choice. This trend should be reflected in your plans for experimentation. Performance objectives should be stated in your planning where you feel such an approach will be profitable to you and your students. In all cases evaluation criteria should be built into reorganization of your curriculum. The limits of content in such changes will be this course of study, unless such permission be granted by joint agreement between the department and administration.

I wish to thank personally our co-chairmen, Ted Kueker and Bob Robinson, and those who worked with them as listed below. Continuing efforts will be made to keep this guide up to date.

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The English Course of Study cover, prepared by John Marshall High School art teacher David Grimsrud, illustrates the four concepts which are the basis for studying literature in the Rochester high schools:

1. Man in relation to himself

2. Man in relation to his fellow man

3. Man in relation to nature and his environment

4. Man in relation to a supreme being

The first concept is illustrated by "The Cry," by Edvard Munch; the second by "Family," by Henry Moore; the third by "Blast II," by Adolph Gottlieb. The creator of "Celtic Cross," which illustrates the fourth concept, is unknown.

PHILOSOPHY FOR THE COMPOSITION CURRICULUM

It is the basic assumption of this committee that growth in language skills is cumulative in nature. This growth results from sequential and purposeful writing and speaking by the student and direct teaching and evaluation by the teacher. The high correlation between innate intelligence and ability to write indicates that not every student will become a highly skillful writer. However, through writing the student learns the skills of acute observation and careful thinking and can become a fairly competent writer of exposition if not of imaginative prose.

Although each of the concepts and types of composition presented in this course of study must be taught and reinforced, flexibility is afforded by a variety of available materials and teacher imagination. Teachers must realize that a progression in the quality of work done is more important than the quantity of work done.

Junior High:

The student of average or above average intelligence is expected to develop the ability to organize precise sentences, to group sequential ideas for oral and written compositions, and to write single paragraphs of narration, description, and exposition.

Senior High:

Every student should be able to write a well-constructed paragraph. The student of average or above average intelligence is expected to develop the ability to write multi-paragraph themes of narration, description, and exposition. In addition, he should acquire a knowledge of stylistic devices.

This course in oral and written composition is designed for all students except those provided for by the slow learner curriculum. Assignments given to develop ability in each area of composition must be appropriate to the ability level of the student who is expected to fulfill the requirement. All assignments should be challenging, yet they should assure the student of some degree of success.

THE COMPOSITION PROGRAM IN LITERATURE

Composition should be taught as part of an integrated program, not as an isolated activity. Reading, writing, speaking, listening, and appreciating literature should reinforce each other in a spiral logical natural manner.

Literature can help the student over the barrier of having nothing to say. To have something to say, the student must think. To think, he must be stimulated. The teacher, by asking well-chosen questions related to the literature, can aid in application of the thought process through which the student, once stimulated, goes on to organize and present his ideas in a logical, coherent manner.

Composition ability is aided by close reading. If the student is required to

take a close look at the literature, he has to analyze and evaluate it in ways that reading alone cannot accomplish. Such an experience in composition sharpens perception and understanding and requires the student to organize and state his thoughts and feelings about what he reads.

Also, by using short selections for analysis, the teacher can help the student develop an understanding for the rhetorical devices authors use to make their communication as effective as possible.

RELATIONSHIP OF GRAMMAR, USAGE, AND MECHANICS TO COMPOSITION

> The evidence of research clearly indicates that . . . there is no necessary correlation between understanding of grammatical science and effectiveness of expression and correctness of usage. The evidence is clear in the second place that the teaching of systematic grammar is not a satisfactory substitute for the teaching of English usage or of effective expression. The goal is the formation of habit. The effective use of English is, in general, best taught by continuous practice in the use of language in meaningful situations.
>
> "Teaching Languages as Communication" by Dora V. Smith, English Journal, March 1960

The study of grammar is an entity, justifiable as an academic study in itself. It can, moreover, help the student develop an appreciation of the possibilities for expansion and manipulation of our language patterns. Through experimentation in expanding sentences, the student will develop an awareness of the beauty of sentence structure in works of well-known authors and will see the possibilities for variety in his own writing.

The student should be aware of the relationship of standard usage and good mechanics to good writing. For example, since punctuation is an important aid in translating thought to written expression, it is best taught as an integral part of written communication. Practical application is more meaningful than rule learning.

VOCABULARY GROWTH

Continual work with diction by reading, by using the thesaurus and the dictionary, by practicing new words in speech, and by writing will make word choice a natural and familiar part of the thinking process. A good vocabulary does not mean using big words exclusively, but does mean using words most appropriate to the situation.

AN AUDIENCE FOR ORAL AND WRITTEN COMPOSITION

One characteristic of good writing and speaking is its appropriateness to the audience for whom it is intended. Just as a speaker always directs his words to an audience, the writer communicates his thought to someone. Although the

student may sometimes write for his own satisfaction, he should be aware that he is writing to be read and that he has a receptive reader who is genuinely concerned with what he has to say.

The student should be given many opportunities to write and speak for audiences other than the teacher. He should be encouraged to write for publication and contests, and to send the letters he writes.

SHORT VERSUS LONG COMPOSITION

Compositions of one to five paragraphs, written at frequent intervals, are more effective than longer compositions. Studies reveal that the assignment of short compositions results in better handling of subject matter, fewer mistakes in grammar, more legible writing, neater papers, and willingness by the student to comply with the assignment. The following reinforce this premise:

1. The student can be given more frequent writing assignments.
2. The student is far more responsible to the assignment that stresses quality for quantity.
3. The student will be less likely to repeat errors in a short theme.
4. The student will be more likely to meet with success in writing short compositions.
5. The student will be able to revise short papers more easily.
6. The student will learn to be concise and to choose topics which are very specific.
7. The student will have themes evaluated more frequently.
8. By writing the basic five-paragraph theme, the student will gain adequate experience with the basics of form, unity, continuity, sentence structure, diction, and tone to enable him to write more complex papers.

IMAGINATIVE OR CREATIVE COMPOSITION

Imaginative composition or creative writing is important. This type of writing should be done as much as possible, but never in the junior high school at the expense of personal writing nor in the high school at the expense of exposition. A teacher should make every effort to free creative talent, but he should never penalize a student who lacks ability to write imaginatively.

Although a high school student needs the discipline of exposition, he should be encouraged to write creatively. Because creative writing is unique, subjective, and often very personal, it is not only difficult to teach but almost impossible to judge. Therefore, this type of writing should be evaluated rather than graded.

IMPROMPTU AND EXTEMPORANEOUS COMPOSITION

Impromptu and extemporaneous composition at all grade levels gives the student practice in thinking and organizing ideas quickly, in meeting everyday situations, in writing themes similar to those required on job and college applications, and in writing themes under circumstances similar to those of a college English placement examination.

IN-CLASS WRITING

With in-class writing, all the basic planning and composing is done in the classroom under the teacher's supervision. After the class has been given an overview of the assignment and detailed instructions on each step of the composing process, each student has the time and place for the sustained effort required in preparing a composition. In addition, the teacher has time to assist each student by guiding him, through inductive questions, to solve his own composition problems. The teacher-student relationship is enhanced as a student responds to the personal interest the teacher shows in his work. When the teacher observes a common difficulty, he has the opportunity to help the entire class. With the assignment made clear and adjusted to the student's ability and with time for diligent work, the student should produce a better composition.

EVALUATION

A completed assignment should be followed by prompt evaluation. Comments should be adjusted to the assignment and to the individual student, inducing him to recognize his strengths and to correct his weaknesses. A paper should be evaluated on the basis of what the student has been taught about writing, not just on the basis of mechanical proficiency. The most effective way to evaluate is the student-teacher conference.

REVISION

Revision should be a learning experience. Revision of the rough draft should precede the submission of any formal composition. As a general rule, revision following evaluation should be completed before a subsequent composition assignment is given. Total rewriting may not be necessary.

Each student must be taught the techniques of profitable revision. He must also be taught that revision should be done objectively, as an integral and creative part of the total writing process, and should be done before a composition is edited and proofread. The composition and revision should be filed in the composition folder.

WRITING FOLDERS

A writing folder should be provided for each student and kept in the English classroom. Representative composition assignments should be filed in cumulative order and should be easily accessible to the student, providing him with the opportunity to avoid previous weaknesses and to build on strengths. The folder should also be available for student-teacher conferences, parent conferences, and the department chairman. Contents of the folder shall be returned to the student at the end of the school year.

	SEVENTH GRADE	EIGHTH GRADE	NINTH GRADE
NARRATION	Topic sentence Definition Placement Related details Coherence Time order Order of importance Setting Conflict Point of view Development of character Dialogue Clincher sentence Variety in sentence structure Transition	Autobiography News story versus narrative Personal and imaginative writing	Longer narrative writing Personal and imaginative writing
DESCRIPTION	Characterization Setting	Description using five senses Coherence: spatial and time order, consistent point of view, fixed or moving Description of person: dominant impression Personal and imaginative writing	Longer descriptive writing Personal and imaginative writing
EXPOSITION	Friendly letter, thank you, invitation, bread and butter, informal acceptance and regret letters Library reference work Giving directions Explaining a process Essay-type answers Book reports	Autobiography News story: inverted pyramid versus pyramid Personal and imaginative writing Explaining a student interest Business letters: request or inquiry, order, complaint Reference work Essay-type answers Book reports	Paragraph elements Types of expository composition Introduce five-paragraph theme Coherence: importance, comparison, contrast Personal and imaginative writing Newspaper paragraphs Demonstration speech Condolence/get well, congratulations, formal acceptance and regret Note taking Introduction of topic outline Short library paper Essay-type answers Book reports

PHILOSOPHY FOR THE LANGUAGE CURRICULUM

The limits of man's language are the limits of his world. Language is a human invention through which man reveals his behavior. Because the language is the unifying ingredient in the English curriculum, each student should acquire a perspective of and an appreciation for language.

Language is a medium through which inductive learning takes place. A student learns and retains information and rules best when there is an element of self-discovery and self-generation in the thought process.

GOALS OF LANGUAGE STUDY

The student should gain a basic understanding of the concepts in the curriculum:

Language is symbolic.
Language is a system.
Language is speech.
Language has a traceable history and is constantly changing.
Language operates on various levels.

Language concepts are acquired gradually and must be reviewed and reinforced. Language instruction should be functional and applicable to the needs of the student, with emphasis on oral participation for the less able student.

LISTENING AND SPEAKING

The student at the junior and senior high school needs practice in oral composition. Because modern methods of communication rely heavily on the spoken word, it is imperative that each student learns to listen to the language and to speak the language well.

Listening techniques must be taught. Each student should be involved in situations which motivate him to listen purposefully.

USAGE

The student should be aware of the levels of usage and use them appropriately. Because standard English has economic and social advantages the student should become familiar with and have a use of the dialect which has the widespread approval of people in positions of influence and leadership. He should also know that as the expectations of society change, so will usage.

GRAMMAR

The student should be familiar with the phonology, syntax, and semantics of our language. The study of grammar should make the student aware of the choices open to him in developing sentence variety, conciseness, and effectiveness of expression.

VOCABULARY AND SPELLING

The student should learn how words undergo changes in meaning and should recognize the power of words and use them forcefully. For vocabulary growth and spelling the student should study the ways by which English words are made. He should learn spelling through morphology and phonology.

MECHANICS

Conventions of mechanics should be taught in relationship to composition. Emphasis should be on the clarification that mechanics gives to sentence meaning rather than on mere rule learning.

Emphasis should occur at the grades suggested, but attention should be given to each of these points at every grade level.

	SEVENTH GRADE	EIGHTH GRADE	NINTH GRADE
I. Language is symbolic	Vocal and written symbol systems Theories of language origin Codes	Students will make broader applications of these concepts as opportunities arise, relating to diction work in composition and to the use of symbolism in literature.	
II. Language is a system A. Grammar is a description of the system which includes phonology, syntax, and semantics	Reinforce phonology Kernel sentences Transforms: possessive comparison passive negative question Inflectional morphemes Derivational morphemes	Syntax: Verb phrase structures: Vs + adj. Particle Compounding Relative clauses Deletion in relative clauses Subordinate clauses Derivational morphemes, prefixes, roots	Phonology Morphology: More extensive list Derivational affixes Syntax: Kernel sentence patterns: $V_b + V_{mid}$ Determiner expanded Transformations Single base: there and indirect object Double base: noun clause and possessive
B. Mechanics is part of the writing system	All capitalization Punctuation Commas Dates, addresses, compound sentence, appositive, direct address, series, introductory words, relative clauses Hyphen Apostrophe End marks Italics - underlining Quotation marks Spelling: Pollack Spelling List Refer to morphology and phonology sections in Roberts.	Commas Introducing adverbial clauses Phrases derived from transformation deletion (verbal, appositive) Non-restrictive relative clause Colon Semi-colon Spelling Dolch List Emphasis on homonyms Applying spelling rules when adding suffixes	Dash Italics Parentheses Brackets Ellipses Quotation without quotation Spelling Anything new in morphology

	SEVENTH GRADE	EIGHTH GRADE	NINTH GRADE
III. Language is speech	Class discussion Announcements Committee reports Panel discussions Book reports	Emphasis on how student reveals himself in speech Speech on a personal interest Class discussion Presentation of one-act play	Oral presentations: Dramatization Reading poetry Reports Discussions Prepared speeches
IV. Language has a traceable history and is constantly changing			
A. The dictionary helps trace the history of a word	Most common meanings Aids to meaning Function - plurals Participle forms of verbs Degrees - adjectives	Etymology Use of special sections of the dictionary	Review
B. Trace growth and development of language with emphasis on English	Three major language families	Growth of English Influences of Anglo-Saxon, French, Latin, etc. Overview of Old English to modern Word invention and changes in meaning	Expansion of Indo-European Borrowings from Latin American place names Relationships among people in Indo-European language family Word invention and changes in meaning
V. Language is made up of social, professional, and regional dialects which operate on various levels	Dialectal influences: Age, sex, non-native, region, profession Standard dialect: Subject-verb agreement Pronoun usage Troublesome verbs Modifiers Double negatives	Idiolect Levels of usage	Levels of usage Slang Substandard British English

PHILOSOPHY FOR THE LITERATURE CURRICULUM

Growth in literary skills is sequential and cumulative. Understanding of subject matter precedes sensitivity to form and style; analytical skill aids in developing discrimination in taste. Every expanding skill rests on a firm basis of comprehension and application of previous learning.

A well-planned program of literature consists of a judicious balance between writings of universally acknowledged merit and contemporary writings of literary merit (including student work) that offer insights into current problems and vital issues.

Literature helps an individual to mature by involving him in vicarious experiences of life. It brings out personal potentialities and leads him toward his full status as a human being.

The study of literature encompasses the humanistic dimension, genre, and multiple levels of meaning. The humanistic dimension deals with ideas that have engrossed men over the centuries: the relationship of man to himself, of man to his fellow man, of man to nature and environment, and of man to a supreme being. Genre contributes meaning to the work or controls the meaning of the work in special ways, so that the consideration of form in general and of forms in particular becomes a necessary part of the curriculum in literature. Meaning exists in a literary work on multiple levels, but no one meaning can be totally isolated from the other levels within a work.

GOALS

Every student should understand and appreciate literature for its humanistic values. He should develop, inductively, an awareness of his relationship to the spectrum of human experience, be familiar with the various genre, and recognize various levels of meaning.

ASPECTS OF LITERATURE

I. The Humanistic Dimension of Literature

The serious writer is concerned with the relationship of man to himself, to his fellow man, to nature and his environment, and to a supreme being. Each of these areas contributes to and interacts with the others to influence the character, desires, and aspirations of man. Separation of the areas simplifies analysis, promotes understanding, and facilitates teaching. It is essential to realize the inseparability of the four aspects of man's environment.

A. Man's relationship to himself

One of the most important relationships developed by the author involves man's awareness of himself - his strengths and his weaknesses, his triumphs and his failures, his actions and his inactions. How does

man react psychologically to intense isolation or extreme torture? How is he affected by environmental changes such as the movement from the country to the city? These are the kinds of questions the reader must attempt to answer within the limits of his personality and background.

B. Man's relationship to his fellow man

The conflict existing between individuals or between the individual and society is a dominant theme. If a reader brings some knowledge of the dynamics of social structure to his reading, he will better infer the concepts which are basic to a writer's thesis. A knowledge of culture as a determining factor which influences behavior and thought supplies a background which enables a reader to be sympathetic to values different from his own.

C. Man's relationship to nature and his environment

Concepts centering on man and his relationship to the physical world are developed by examining problems such as: What physical abilities enable man to adapt to conditions imposed by location? How does exposure to various physical conditions influence the growth of character and personality? Why do the effects of similar experiences vary from one individual to another? How has man through the ages viewed nature? More complex problems arise when the focus changes to that part of the physical world which is man's own creation. This part of the physical environment is frequently the subject of protest literature.

D. Man's relationship to a supreme being

For thousands of years man has sought answers to such questions as: How was the world created? Why are we here? Who am I? Man attempts to answer these questions by creating myths and by exploring his relationship to a supreme being through other literary types.

II. Genre

Genre distinctions are useful but rather arbitrary ways to classify literary works. The development of new forms together with important shifts in the bases of critical theory has altered the concept of genre. Genre is a category of artistic composition characterized by a particular style, form, or content.

III. Levels of Meaning

Meaning exists on primary and secondary levels in a literary selection. On the primary level, the reader is involved with understanding events, relationships among characters, and relationships between the character and his environment. On the secondary level, the reader must be aware of figurative language, tone, and theme.

ORAL READING

Oral reading by the teacher and the student is essential for promoting appreciation of literature and sensitivity to language. Though a student learns to read literature silently and though this is economical in terms of class time, oral reading can be a valuable experience which cannot be supplied by either the phonograph or the tape recorder.

LITERARY TERMS

The teacher at each grade level has a responsibility for making a student aware of literary devices where they are readily observable and significant to a work. What is important is the effectiveness of the technique on the total impact of the selection, not the term itself. Reinforcement in future selections will enable a student to see structural and stylistic elements as avenues to understanding and deeper appreciation of literature.

JUNIOR HIGH SCHOOL LITERATURE PREFACE

Although there should be consistency in the forms of literature to be covered, it is a basic assumption of the curriculum committee that there need not be consistency in the manner in which they are covered. The techniques to be used depend upon what is being taught. The competent teacher is expected to gain and maintain student interest by varying his procedures. Although literary genre is used as the basis for organization, a genre approach to literature does not exclude a thematic approach.

Literature selections listed meet general objectives and are not intended to confine the teacher by rigid requirements. It is assumed that the teacher will develop specific objectives for each selection. The intent of this curriculum is to stimulate the creativity of the individual teacher. Literature selections may differ from those indicated in the guide provided (1) that the selection is appropriate for that grade level, (2) that the selection is not reserved for another grade level, and (3) that the general objectives are met.

The treatment given literature throughout junior high school should emphasize enjoyment and understanding. For deeper appreciation, techniques and style should be presented as the need arises.

COMPOSITION

GRADE EIGHT

ORAL AND WRITTEN COMPOSITION: NARRATIVE

AUTOBIOGRAPHY

SKILLS: Writing autobiography

AIMS: To review paragraph elements and dialogue as emphasized in seventh grade

To review narrative writing as taught in seventh grade

To gain confidence and ease in self-expression, both prose and poetry

To relate writing to personal experience

To relate an incident or experience in a coherent, interesting manner

To write appropriate titles

EMPHASIS: Reinforce the skills of narrative writing emphasized in seventh grade

INSTRUCTIONAL MATERIALS:

English 8, Chapter 2 (Addison-Wesley)
Adventures in Reading, Book 2
"Alone"
"Yes, Your Honesty"
"Cub Pilot on the Mississippi"
"The Countess and the Impossible"
"The Night the Bed Fell"
Literature II
"The Dump Ground"
"Deep Water"
Composition: Models and Exercises 8, Lesson 16

SUGGESTIONS: Write autobiographical experiences. Correlate the writing of personal experience with autobiographical selections from literature. (See literature unit on autobiography.) Example: Student could write about a frightening experience or a time he was alone after reading Byrd's "Alone." These experiences may be included in the student's autobiography, if such is required by the counseling department.

ORAL AND WRITTEN COMPOSITION: NARRATIVE — NEWS STORY VERSUS NARRATION

SKILL: Compare news story with narration

AIMS:
- To review paragraph elements and dialogue as emphasized in seventh grade
- To review narrative writing as taught in seventh grade
- To gain confidence and ease in self-expression, both prose and poetry
- To relate writing to personal experience
- To relate an incident or experience in a coherent, interesting manner
- To write appropriate titles
- To compare news story form with narrative form

EMPHASIS: Reinforce the skills of narrative writing emphasized in seventh grade

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 8, Lesson 16
Macmillan English Series 8 (pp. 94-95)
Daily newspapers
The English Language 8 (pp. 207-211)

SUGGESTIONS: Write a common children's tale in news story form and compare to narrative form. (See exposition section.)

ORAL AND WRITTEN COMPOSITION: NARRATIVE

PERSONAL AND IMAGINATIVE WRITING

SKILL:

AIMS:

To review paragraph elements and dialogue as emphasized in seventh grade

To review narrative writing as taught in seventh grade

To gain confidence and ease in self-expression, both prose and poetry

To relate writing to personal experience

To relate an incident or experience in a coherent, interesting manner

To write appropriate titles

EMPHASIS: Reinforce the skills of narrative writing emphasized in seventh grade.

INSTRUCTIONAL MATERIALS:

Literature texts
Current topics
Student ideas

SUGGESTIONS: Students should be given many opportunities to express themselves on subjects of a personal or imaginative nature. Much of this may be correlated with literature. Examples: Student writes an ending for "The Lady or the Tiger?" (See literature section, short story unit.) Create own folk hero. (See literature section, folklore unit.)

ORAL AND WRITTEN COMPOSITION:
DESCRIPTIVE

SENSORY IMAGERY
SIGHT AND SOUND

SKILL:

AIMS: To understand that a description is a word picture

To become more observant of things around one

To use sensory imagery to create an effective word picture

To use precise words of sight and sound

To use comparison to help create a clearer picture

EMPHASIS: Descriptive writing receives intensive treatment in the eighth grade. Review time order done in seventh grade. Intensive work should be done on spatial order and consistent point of view.

INSTRUCTIONAL MATERIALS:
SRA Lab, Lessons 1 and 2
Descriptive poetry section from Reflections on a Gift of Watermelon Pickle
The Roberts English Series 8, "The Fish" (pp. 1-4)
Composition: Models and Exercises 8, Lessons 9, 10, 11, 12
Film: Rainshower
Filmstrips: Fresh Perspectives in Composition, "Stop Look and Start Seeing," "Developing Concrete Details" Eyegate
Filmstrip: "To See - Discovery 1" Media Plus, Inc.
Film: The Adventures of *, rental

SUGGESTIONS: Prepare students for descriptive writing by using materials and exercises which will stress observation.

Correlate descriptive poetry with this section on descriptive writing. Note special words and comparisons used. Do some writing of descriptive poetry. (See literature section, poetry unit.)

After discussion of some models using good sight and sound words, a descriptive paragraph using details of sight and sound should be written. Possible assignments:

1. SRA Notebook, pp. 18-19
2. Composition: Models and Exercises 8, p. 8 (1), p. 80 (2,3)
3. Without using the words below, write a word picture that gives an impression of one of the following:

a cold day	a bad storm
a lonely spot	a noisy crowd of people
a dark night	an untidy room
a busy street corner	a severe pain

ORAL AND WRITTEN COMPOSITION:
DESCRIPTIVE

SENSORY IMAGERY
TASTE, TOUCH, SMELL

SKILL:

AIMS:

To understand that a description is a word picture

To become more observant of things around one

To use sensory imagery to create an effective word picture

To use precise words of taste, touch, and smell

To use comparison to help create a clearer picture

EMPHASIS: Descriptive writing receives intensive treatment in the eighth grade.

INSTRUCTIONAL MATERIALS:

SRA Lab, Lesson 3
Composition: Models and Exercises 8, p. 92 (40,41)
Roberts English Series 8, pp. 48-49

SUGGESTIONS: Do exercises on comparison - simile and metaphor. Emphasize avoidance of trite phrases. Emphasize the common element in order to make an effective comparison.

After discussing some models and doing some exercises with good examples of the three senses, write a descriptive paragraph using specific words of taste, touch, and smell. Use comparison when helpful. Possible assignment: SRA Notebook, pp. 23-24.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — COHERENCE

SKILL:

AIMS: To make paragraphs more coherent through use of space or time order

To use a consistent point of view, fixed or moving

EMPHASIS: Descriptive writing receives intensive treatment in the eighth grade. Review time order done in seventh grade. Intensive work should be done on spatial order and consistent point of view.

INSTRUCTIONAL MATERIALS:
SRA Lab, Lessons 4 and 6
Composition: Models and Exercises 8, Lesson 14
Roberts English Series 8, "Arab Feast" (pp. 109-112)
Adventures for Readers, Book Two, "Old-Fashioned Iowa Christmas"

SUGGESTIONS: Discuss space and time order and fixed and moving point of view.

After discussion of some exercises and models, write a descriptive paragraph using a specific order and keeping a consistent point of view. Use as many of the five senses as are appropriate to the description.

Possible assignments: SRA Notebook, pp. 28-29, 31
Composition: Models and Exercises, pp. 48, 8, 88

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — CHARACTER DESCRIPTION

SKILL:

AIMS: To create a dominant impression in describing a person

EMPHASIS: Descriptive writing receives intensive treatment in the eighth grade.

INSTRUCTIONAL MATERIALS:
SRA Lab, Lessons 5 and 6
Composition: Models and Exercises 8 (pp. 3(1), 75(33), 91(39)
English 8, Chapter 12 (Addison Wesley)
Adventures for Readers, Book Two, "Legend of Sleepy Hollow" description of Ichabod Crane. Character descriptions in other literature selections might also be used.

SUGGESTIONS: After the three aspects of character description have been covered individually, write a description of a person revealing more than just physical appearance and leaving a dominant impression. Use comparison when helpful.

Possible assignments:
SRA Notebook, pp. 35-36
Composition: Models and Exercises 8, pp. 5, 80
English 8, p. 194

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — IMPROVEMENT OF EXPRESSION

SKILL:

AIMS: To improve expression through conciseness, word emphasis, space connectives, and substitution

To write appropriate titles

EMPHASIS: Descriptive writing receives intensive treatment in the eighth grade.

INSTRUCTIONAL MATERIALS: SRA Lab, Lessons 7, 8, 9

SUGGESTIONS: Work on conciseness, word emphasis, space connectives, and substitution. Use the lessons as you emphasize the importance of revising the first draft before writing the good copy. These lessons should probably be covered before writing for coherence.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — PERSONAL AND IMAGINATIVE WRITING

SKILL:

AIMS:

To understand that a description is a word picture

To become more observant of things around one

To use sensory imagery to create an effective word picture

To use precise words of sight, sound, taste, touch, and smell

To use comparison to help create a clearer picture

To make paragraphs more coherent through use of space or time order

To use a consistent point of view, fixed or moving

To create a dominant impression in describing a person

To improve expression through conciseness, word emphasis, space connectives, and substitution

To write appropriate titles

EMPHASIS: Descriptive writing receives intensive treatment in the eighth grade.

INSTRUCTIONAL MATERIALS:

Literature texts
Current topics
Student ideas

SUGGESTIONS: Students should be given many opportunities to express themselves on subjects of a personal or imaginative nature. Much of this may be correlated with literature. Example: Create metaphor for abstract nouns. (Hate is a one-way street to the dump.)

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

AUTOBIOGRAPHY

SKILL: Writing autobiography

AIMS: To relate one's thoughts and experiences in a coherent, interesting manner with appropriate supporting material

EMPHASIS: Expository writing is emphasized in ninth grade.

INSTRUCTIONAL MATERIALS: Autobiography form for autobiography from counselling department
See Narration section

SUGGESTIONS: The student's autobiography should contain autobiographical experiences (see Narration section) and expression of personal feelings on various subjects, such as pet peeves, school plans, closest friends, etc.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

EXPLAINING AN INTEREST

SKILL: Explaining an interest

AIMS: To review the use of the topic sentence, one controlling idea

To learn to write to the point

To organize and present a speech on a personal interest

EMPHASIS: Expository writing is emphasized in ninth grade.

INSTRUCTIONAL MATERIALS:
The English Language 8 (pp. 149-151)
Macmillan English Series 8, Chapter 9
Composition: Models and Exercises 8, Lesson 3 (pp. 16-20)

SUGGESTIONS: Students should give a speech explaining a personal interest after discussion of the organization of the talk and speech fundamentals. The television may be used so students can see themselves and be more able to point out their own strengths and weaknesses.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — NEWS STORY VERSUS NARRATIVE

SKILL: Comparing news story and narrative

AIMS: To learn the 5 W's and H of a news story:
- who
- what
- where
- when
- why
- how

EMPHASIS: Expository writing is emphasized in ninth grade. There is an introduction to the news story form in eighth grade.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 8, Lesson 16
Macmillan English Series 8 (pp. 94-95)
Daily newspaper
The English Language 8 (pp. 207-211)

SUGGESTIONS: The student should learn the 5 W's and H of a news story.

Write a common children's tale in news story form and compare to narrative form (pyramid versus inverted pyramid) to emphasize differences.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — IMPROVEMENT OF EXPRESSION

SKILL: Improvement of expression

AIMS:

EMPHASIS: Expository writing is emphasized in ninth grade.

INSTRUCTIONAL MATERIAL: The English Language 8 (pp. 224-239)
Macmillan English Series 8, Chapter 3 (pp. 26, 162, 212, 252, 282, 383

SUGGESTIONS: Work on the following writing skills:

1. Elimination of repetition
2. Using good synonyms
3. Transitional devices
4. Elimination of empty sentences
5. Unity
6. Pronoun reference
7. Conciseness and emphasis
8. Elimination of redundancy

Although most of the paragraph examples are expository, these skills apply to all kinds of writing and should be emphasized during all proofreading before the student writes his good copy.

These are some redundancies that might be discussed:

a temporary loan
square in shape
a pair of two
cooperate together
sufficient enough
swallow down
a stone protrudes out beyond the wall
a thorn penetrates into your finger
past history
often in the habit
return back
new innovations

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

PERSONAL AND IMAGINATIVE WRITING

SKILL:

AIMS:

EMPHASIS: Expository writing is emphasized in ninth grade.

INSTRUCTIONAL MATERIAL:
Literature texts
Current topics
Student ideas

SUGGESTIONS: Students should be given many opportunities to express themselves on subjects of a personal or imaginative nature. Much of this may be correlated with literature.

Examples:

writing poetry on a subject of personal interest

"Happiness is . . ." (list ten items)

In connection with the language unit, the student may imagine that he has made a new discovery, invention, or product. He should give it a name by coining a word of his own.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

BUSINESS LETTERS

SKILL: Writing business letters

AIMS: To learn correct business letter form

EMPHASIS: Expository writing is emphasized in ninth grade. There is an introduction to the news story form in eighth grade and intensive work on the business letter form and the use of specific reference works.

INSTRUCTIONAL MATERIALS: Macmillan English Series 8 (pp. 154-158)
The English Language 8 (pp. 188-191)

SUGGESTIONS: Students should learn the accepted form of a business letter and the 4 C's: to be complete, clear, concise, and courteous.

Write the following business letter and an envelope for at least one of the letters:

1. Letter of request (for information on free materials)
2. Order letter
   a. One item
      (1) Paragraph 1: What are you ordering?
      (2) Paragraph 2: How are you paying for it?
   b. More than one item (see p. 191 of The English Language 8 for a good example)
3. Letter of complaint
   a. Paragraph 1: What was bought or ordered?
   b. Paragraph 2: What do you wish done?

Since the letter of request does not involve money, students may wish to send this letter.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

REFERENCE WORKS

SKILL:

AIMS: To review the Reader's Guide, almanac, card catalog, atlas, and vertical file

To learn the use of specialized reference works

EMPHASIS: Expository writing is emphasized in ninth grade. There is an introduction to the news story form in eighth grade and intensive work on the business letter form and the use of specific reference works.

INSTRUCTIONAL MATERIALS:
Librarian's talk
Macmillan English Series 8 (pp. 121-128)
Reader's Guide sample pamphlet

SUGGESTIONS: Review the Reader's Guide, the card catalog, the vertical file, the almanac, and the atlas.

Students should learn how and when to use specific reference materials. Do activities using biographical dictionaries, the thesaurus, the Dictionary of Synonyms and Antonyms, statistical yearbooks, the Abbreviations Dictionary, and other special references such as the American Book of Days, books of quotations (Bartlett's, Stevenson's), and the Guiness Book of World Records.

ORAL AND WRITTEN COMPOSITONS: EXPOSITORY

ESSAY QUESTIONS

SKILL:

AIMS: To review the use of the topic sentence, one controlling idea

EMPHASIS: Expository writing is emphasized in ninth grade.

INSTRUCTIONAL MATERIALS:

SUGGESTIONS: The teacher should make frequent use of essay questions. This could be closely correlated with literature. Answers may range from one sentence to one paragraph in length.

Writing to the point, being specific, and the use of one controlling idea in a paragraph should be emphasized.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

BOOK REPORTS

SKILL:

AIMS:

EMPHASIS:

INSTRUCTIONAL
MATERIALS:

SUGGESTIONS: The students should have experiences responding to significant questions on the variety of types of books: fiction, biography, or autobiography, or other non-fiction. Example for fiction: Which character would you like to have been. Why? Illustrate with specific characteristics of the character or with specific incidents.

The stereotyped book report form should be avoided (plot, summary, list of characters).

LANGUAGE

GRADE EIGHT

LANGUAGE

CONCEPT: Language is symbolic.

AIMS: To identify common symbols in everyday life

To discuss the history of writing

To discuss symbols for non-verbal language, such as Braille and Indian sign language

To discuss the idea that language meaning depends on the culture in which it is used

EMPHASIS: This concept is emphasized in seventh grade. Review the concept briefly. Introduce the history of writing.

INSTRUCTIONAL MATERIALS:
Watch Read magazine for current articles on language.
The English Language 8 (p. 93)
What's Behind the Word? (pp. 25-32)
Film: Talking Hands (Indian sign language)
Filmstrips: Linguistic Backgrounds of English, Group 2:
"The Language of Culture"
"Your Culture and Communications"
Film: Writing Through the Ages (possible rental, U of M)

SUGGESTIONS: (You may wish to relate some of these ideas to the information under "Language is a system. Grammar: Semantics.")

Review the idea that words are merely symbols, that a word is a convention with generally agreed-upon definitions. Overshoes could be overfoots if enough people agreed to it. Then discuss various universal symbols like a dove for peace. Have students give examples of symbols they are familiar with or bring examples from newspapers, magazines, etc.

Have students give examples of languages which are non-verbal. Discuss.

Have students' names printed in Braille, if possible, and have them note dot arrangements for these letters. Perhaps there could be a large group presentation by a teacher for the blind.

Students may attempt to communicate without using words, such as pantomime.

Discuss the fact that meaning cannot be separated from social context. The meaning of a burp in two different cultures might

be a good beginning. A burp in one culture might be a way of showing that one enjoyed a meal; in another, it might be considered uncouth. Which is the best word for this object: pen, plume, feder, stylo, stylus? (Other similar examples could be used.)

Discuss ways in which men have communicated in a written form - from hieroglyphics to the development of the alphabet.

LANGUAGE: GRAMMAR — PHONOLOGY

CONCEPT: Language is a system.

AIMS: To realize that writing is not an exact representation of sound

To speak clearly

EMPHASIS: This concept is generally covered in the elementary grades. The emphasis in eighth grade should be on how phonology relates to spelling and on correct pronunciation when speaking.

INSTRUCTIONAL MATERIALS: The English Language 8 (pp. 60-63)
English 8 (pp. 152, 155) Addison-Wesley

SUGGESTIONS: When the class is studying spelling, the teacher may give students copies of the International Phonetic Alphabet and let them write their names, days of the week, months of the year, and/or simple verbs. They can then compare these spellings to their regular English spellings. (See Spelling unit.)

Make students aware of common mispronunciations, emphasizing the accepted pronunciation. Two of these words might be mischievous and escape. (See Dictionary unit.)

Emphasize enunciation and accepted pronunciations in oral work.

LANGUAGE: GRAMMAR

SYNTAX
VERB PHRASE STRUCTURE

CONCEPT: Language is a system.

AIMS: To write sentences using clear sentence and NP modifiers beginning with adjectives or verb forms (participle and -ing)

EMPHASIS: Review and reinforce areas of the syntax introduced and taught in the seventh grade. Note "Skills" for emphasis in eighth grade.

INSTRUCTIONAL MATERIALS: Roberts English Series 8
Kernel sentence p. 5
Verb phrase structure pp. 49-51, 60-61, 65(4)
Particles pp. 73-75, 94(2)

SUGGESTIONS: Review the kernel sentence, S —— NP + VP.
Review the verb phrase structures studied previously:

$$\begin{pmatrix} V_T + NP \\ V_I \end{pmatrix} + (\text{Adv. m.})$$

$$V_{be} + \begin{pmatrix} NP \\ Adj. \\ Adv.\ p. \end{pmatrix}$$

Introduce:

V_s + adj.

The particle

LANGUAGE: GRAMMAR

SYNTAX
COMPOUNDING

CONCEPT: Language is a system.

AIMS: To compound various kinds of conjuncts in the most economical way

EMPHASIS: Review and reinforce areas of the syntax introduced and taught in the seventh grade.

INSTRUCTIONAL MATERIALS: Roberts English Series 8 (pp. 6-7, 15-17, 26-27, 31(3), 82-84, 90, 96(8), 103-105, 112-115, 121-122, 127(6)
correlative conjuctions: pp. 206-209, 216-217, 223(7), 224(8)
Punctuation Pointers (pp. 73-75, 48-52)

SUGGESTIONS: Be sure the students understand the terms compound, conjunct, conjunction, and compound sentence.

Show the uses of the seven conjunctions. And, or, and but join parts of sentences as well as whole sentences. (But does not join NP's, however.) Note differences in subject and verb agreement with and or or. For, nor, yet, and so join whole sentences only. Similar meanings: for - because; yet - however; so - therefore. Nor requires a change in word order.

Emphasize compounding in the most economical way.

Show the use of the comma and semi-colon in writing compound sentences:

Henry was nearly exhausted, for he had walked almost thirty miles.

Henry was nearly exhausted; he had walked almost thirty miles.

This is a good opportunity to show three ways in which run-ons can be corrected: two separate sentences, comma and conjunction, or semi-colon.

Don't belabor each conjunction separately; concentrate more, after initial explanation and example, on exercises in which all seven or several of the seven are used and students must choose which makes the best sense.

Show use of correlative conjunctions, emphasizing the positioning of the first number of the pair.

LANGUAGE: GRAMMAR

SYNTAX
RELATIVE CLAUSES

CONCEPT: Language is a system.

AIMS: To write clear sentences using relative and subordinate clauses

EMPHASIS: Review and reinforce areas of the syntax introduced and taught in the seventh grade. Note "Skill Areas" for emphasis in eighth grade.

INSTRUCTIONAL MATERIALS:
Punctuation Pointers (pp. 61-62)
Roberts English Series 8 (pp. 134-137, 146-148, 153-155, 158(2) 176-179, 185-187, 191(6,8,9) 197-199, 222(1), 229-232, 240-243, 254(1), 255(3)

SUGGESTIONS: Introduce the idea of insert and matrix. The matrix is what is traditionally the main clause; the insert is transformed into a relative clause. Discuss the term clause, a group of words with a subject and a predicate. Note that every sentence is a clause, but every clause is not a sentence.

Introduce the relative pronouns:
who, whom - persons
which - things
that - either persons or things

Go through the process of changing the insert sentence to a relative clause and inserting it into the matrix:
Step 1: Find common NP.
Step 2: Substitute relative pronoun for NP in insert sentence.
Step 3: Insert relative clause into the matrix immediately after the NP it modifies to make the result sentence.

I: A man knew George ——— who knew George
M: A man eulogized him.
R: A man who knew George eulogized him.

Show the use of whom, the object pronoun, for formal English and the deletion process for omitting the relative pronoun for informal English:

S — Vt — Obj. v.
I: We met a man ——— we met whom ——— whom we met
M: A man told us about Indonesia.
R1: A man whom we met told us about Indonesia.
R2: A man we met told us about Indonesia.

obj. of prep.
I: John spoke to the girl last night —— John spoke to whom last night —— to whom John spoke last night
M: The girl was Melissa June.
R1: The girl to whom John spoke last night was Melissa June.
R2: The girl John spoke to last night was Melissa June.

Show the deletion of relative pronoun + tense + be to create phrase or single word NP modifiers.

I: A wall was built by the Romans —— that was built by the Romans
M: A wall is still standing.
R1: A wall that was built by the Romans is still standing.
R2: A wall built by the Romans is still standing.

Show the following transformation: determiner + noun + modifier —— determiner + modifier + noun.

I: A child was hungry —— who was hungry.
M: A child cried.
R: A child who was hungry cried —— a child hungry cried —— a hungry child cried.

Discuss compounding of relative clauses and NP modifiers. Discuss punctuation of compound adjectives by the deletion of and and of conjuncts of a series.

Discuss non-restrictive relative clauses and the punctuation required.

Do not do all the exercises for each skill area, but choose from them for example and practice.

LANGUAGE: GRAMMAR

SYNTAX
MORE DELETION IN RELATIVE CLAUSES

CONCEPT: Language is a system.

AIMS: To write clear sentences using relative and subordinate clauses

EMPHASIS: Review and reinforce areas of the syntax introduced and taught in the seventh grade. Note "Skill Areas" for emphasis in eighth grade.

INSTRUCTIONAL MATERIALS:
Punctuation Pointers (pp. 45, 62-65)
The Macmillan English Series 8 (pp. 68-69)
The Roberts English Series 8 (pp. 249-251, 256(4,6), 262-264, 272-274, 281-283, 286(1,2), 287(5)

SUGGESTIONS: Reduce the relative clause through simple deletion or the substitution of -ing for tense to get these four phrases: -ing phrase, participial phrase, adjective phrase, and appositive. Note necessary punctuation.

Note the sentence modifiers which can shift position. Example:
John, seeing his chance, climbed aboard.
Seeing his chance, John climbed aboard.

Discuss the ungrammaticality of such sentences as "Feeling a little better, the aspirin didn't seem necessary." Emphasize the importance of the placement of the modifier. Students usually recognize the humor of such ungrammatical sentences as "Our antique chair was bought by an out-of-town woman with carved legs," or "Gnawing a hole in the roof, Jack noticed a squirrel," and will enjoy exercises with various kinds of misplaced modifiers.

LANGUAGE: GRAMMAR

SYNTAX
SUBORDINATE CLAUSES

CONCEPT: Language is a system.

AIMS: To write clear sentences using relative and subordinate clauses

EMPHASIS: Review and reinforce areas of the syntax introduced and taught in the seventh grade.

INSTRUCTIONAL MATERIALS: Roberts English Series 8 (pp. 293-295, 319, 303-305, 320)
Macmillan English Series 8 (pp. 77-78)

SUGGESTIONS: Introduce the idea of the subordinate clause. Emphasize the following:

1. Common subordinators
2. The two subordinate clause positions
3. Punctuation
4. Substitution of an appropriate personal pronoun for either insert or matrix if the same proper noun occurs in both sentences

As a culmination of the work on clauses, you might prepare a worksheet of sets of two or three simple sentences and ask them to combine them into one sentence using either relative or subordinate clauses. They might also delete to form a phrase from one of the sentences. Example: We saw "Our Town." It is a play by Thornton Wilder. We were in New York last week.
Two possible results: While we were in New York last week, we saw "Our Town," which is a play by Thornton Wilder. We saw "Our Town," a play by Thornton Wilder, when we were in New York last week.

LANGUAGE: GRAMMAR

SYNTAX
MORPHOLOGY

CONCEPT: Language is a system.

AIMS: To learn the meanings of various roots, prefixes, and suffixes and to build words using them

EMPHASIS: In morphology, inflectional morphemes are covered in the seventh grade. The eighth grade concentrates on derivational morphemes.

INSTRUCTIONAL MATERIALS:
The English Language 8 (pp. 105-110)
The Roberts English Series 8 (pp. 29, 42, 63, 77, 93, 107, 125, 141, 149, 156, 170, 181, 189)
Steps to Better Reading, Book 2, Unit 1

SUGGESTIONS: Review the terms morpheme, base word, derivational morpheme, inflectional morpheme, affix, suffix, and prefix. (Roberts, pp. 8-10)

Review the eight inflectional morphemes, which are taught in seventh grade. Roberts, p. 32(5), is a good review exercise.

Review the derivational morphemes studied in seventh grade. Roberts, p. 31(4), is a good review. Students might group all nouns, verbs, adjectives, and adverbs in separate columns in their notebooks and then use one from each group in sentences to show they understand the position and/or function of each part of speech. Remind students of the different forms of the same morpheme, such as -or, -ar, -er, and of spelling rules to be applied when adding suffixes to base words. Another good review and also an introduction to other derivational morphemes is to prepare a worksheet of words which you ask the students to change the part of speech of. Example: Make a noun from the adjective good (goodness). The worksheet should require them to use some suffixes not on the seventh grade list. This will get them thinking about additional morphemes which they frequently use. Example: Make an adjective from the verb marvel (marvelous).

The students should become familiar with the following word roots (base words or combining forms): aqua, lazy, meter, mono, ped, multi, photo, tele, terra. (The English Language 8, p. 106)

The students should become familiar with the following prefixes: ante-, anti-, bi-, circum-, de-(di-), ex-, mis-, pro-, semi-, sub-, super-, tri-. (The English Language 8, pp. 106, 109(B))

The students should become familiar with the following suffixes: -ist, -ize, -ess, -ion, -ate, -fy, -cation, -ism, -ity, -ive,

-al, -ular, -ship, -hood, -ous, -let. (The English Language 8, pp. 107, 110(C); Roberts, pp. 29, 42, 63, 77, 93, 107, 125, 141, 149, 156, 170, 181, 189)

1. List suffixes under proper columns in notebook: noun, verb, adjective
2. Write example(s) of word(s) formed by using this suffix. Note spelling rules to be applied. Example in verb column: pure + fy ——— purify.
3. Other information can also be listed, such as a notation about -ess being a feminine suffix.

The teacher should be selective in the examples he chooses for each morpheme illustrated in the Roberts text. Have students give examples of words containing the various morphemes whenever possible. Additional exercises for work on roots, prefixes, and suffixes are found in Steps to Better Reading, Book 2, Unit 1.

LANGUAGE: GRAMMAR SEMANTICS

CONCEPT: Language is a system.

AIMS: To recognize that words have both denotative and connotative meanings

To recognize that a word can have many different meanings, depending on context

EMPHASIS: Emphasis should be on the idea of word connotation and the idea that the meaning of a word depends on the situation in which it is used, its context.

INSTRUCTIONAL MATERIALS: Check Read magazine for current language articles.
The Macmillan English Series 8 (pp. 11(B), 25)
The English Language 8 (p. 101)

SUGGESTIONS: See "Language is a symbol" for other related material.

Discuss the connotation of various words whose denotations are similar, such as stench and aroma.

Discuss the various meanings of common words like show, head, and play.

LANGUAGE: MECHANICS — PUNCTUATION

CONCEPT: Language is a system.

AIMS: To use the comma, colon, and semi-colon correctly

EMPHASIS: Continuous work on mechanics is done in connection with composition. The following are emphasized in eighth grade:
1. Punctuation of introductory subordinate clauses
2. Punctuation of phrases from deletion transformation
3. Use of colon and semi-colon
4. Punctuation of non-restrictive relative clauses
Additional work on punctuation and capitalization should be based on student need.

INSTRUCTIONAL MATERIALS:
Roberts English Series 8 (see Grammar: Syntax for specific pages)
Punctuation Pointers, Chapters 4, 5 (commas), 6, 7 are reserved for eighth grade
Macmillan English Series 8 (pp. 393-422)
English 8. Chapter 28
The English Language 8, Chapters 20-22

SUGGESTIONS: Punctuation of introductory subordinate clauses, non-restrictive relative clauses, and phrases from the deletion transformation should be emphasized as the clauses and phrases are written in doing exercises in syntax.

Semi-colon and colon rules are found on pp. 412-413 in Macmillan English Series 8. The semi-colon should be considered when discussing compounding. The colon will also be taught in the business letter unit.

Punctuation Pointers has good exercises to show the importance of punctuation - the difference that punctuation can make in the meaning of the sentence.

Additional work on punctuation and capitalization should be based on student need.

Students should be made aware of the "Handbook of the Mechanics of Writing," pp. 323-335 in the Roberts text, and the proofreading section of the SRA Notebook, pp. 57-62, for use when writing and proofreading.

LANGUAGE: MECHANICS — SPELLING

CONCEPT: Language is a system.

AIMS: To spell the words in the Dolch List correctly

To spell and use homonyms and other troublesome words correctly

To apply common spelling rules

EMPHASIS: All eighth grade students should learn to spell the words in the Dolch List. Special emphasis in spelling should be on homonyms, other troublesome words, and the application of common spelling rules in adding suffixes to base words.

INSTRUCTIONAL MATERIALS:
Roberts English Series 8 (see Grammar: Syntax - Morphology for specific pages, also pp. 274-276, 296-298)
Macmillan English Series 8 (pp. 18-19, 423-427)
The English Language 8, Chapter 23, also p. 62(2)
English 8, Chapter 27
Dolch List

SUGGESTIONS: Students can realize that writing is not an exact representation of speech by the following exercise: Give students copies of the International Phonetic Alphabet (English 8, pp. 152-155) and let them write their names, days of the week, months of the year, and/or simple verbs. They can then compare these spellings to their regular English spellings.

Students may keep individual word lists inside their writing folders. These would be the correct spellings of words they have had trouble with in their own writing.

Although homonym is often used as a general category, the teacher may wish to break down words to be studied into more specific groups:

homophone - sounds alike but otherwise different (desert, dessert)

homograph - same spelling but different meanings and pronunciation (separate, v.; separate, adj.; desert, v.; desert, n.)

The teacher can devise a list of other words often confused, such as personnel, personal; corpse, corps.

Apply common spelling rules when adding suffixes to base words. (See Syntax: Morphology)

LANGUAGE — SPEECH

CONCEPT: Language is speech.

AIMS: To give a speech on a personal interest

To gain more ease in speaking in a variety of situations

To become more aware of one's idiolect and how it reveals oneself

EMPHASIS: The teacher should provide many opportunities for students to participate orally. There should be continuous work on speech through such activities as class discussion, panels, oral reading of poetry and prose, oral reports, small group discussions, memorization of poetry and prose, and dramatization.

INSTRUCTIONAL MATERIALS:

English 8, Chapter 1, pp. 144-148, Chapter 11 (Addison-Wesley)
The English Language 8, pp. 56-57, 60-63, 65-72, 149-151 (Harcourt Brace)
Macmillan English Series 8, Chapter 9
Record: "Just for Laughs," Andy Griffith
Capitol Records (football selection)

SUGGESTIONS: The material in Chapter 1, English 8, can show the student how he reveals himself through his speech. In Chapter 10, pp. 144-148, "Eye Dialect in Literature" shows how writers reveal character by adjusting writing to reveal dialect. After listening to the Griffith record, the teacher might ask, "What do we know about the speaker from just listening to him speak?"

Note Grammar: Phonology and Oral and Written Composition: Expositive for related material.

LANGUAGE — DICTIONARY

CONCEPT: Language has a traceable history and is constantly changing

AIMS: To use all parts of the dictionary entry and special sections of the dictionary

EMPHASIS: This concept receives emphasis in eighth grade. Review the purpose and uses of the divisions of the dictionary entry and special sections of the dictionary.

INSTRUCTIONAL MATERIALS:
Roberts English Series 8 (pp. 296-298)
English 8 (pp. 116-118)
Macmillan English Series 8 (pp. 5-6, 15-18, 20-25)
The English Language 8 (pp. 100-105)

SUGGESTIONS: After review of the dictionary entry and special sections of the dictionary, students should do a worksheet answering questions using only the dictionary. If the teacher has access to a workbook Junior English in Practice 8, pages 24-25 contain a good example from which the teacher can adapt material to fit the dictionary used at his school. The example correlates with Webster's Student Dictionary.

LANGUAGE — GROWTH AND DEVELOPMENT OF ENGLISH

CONCEPT: Language has a traceable history and is constantly changing

AIMS: To trace the growth and development of English

To note how English has changed and is changing

EMPHASIS: This concept receives emphasis in eighth grade.

INSTRUCTIONAL MATERIALS:
Roberts English Series 8 (pp. 62, 75-77, 91-92, 105-106, 155-156, 199-200, 316-317
What's Behind the Word?
The English Language 8 (pp. 91-95)
Macmillan English Series 8 (pp. 1-4, 9-10)
Record: "Our Changing Language"(British-American differences)
Filmstrips: Linguistic Backgrounds of English, Group 1:
"How English Traveled Overseas"
"Our Changing Language"
"The Geography of Language"

SUGGESTIONS: Trace the growth and development of English. The sources listed give ideas for exercises and discussions.

The teacher might assign the student to select words from magazines and newspapers that have currently been invented or come into use. Brand names and political terms are rich categories from which new words originate. The English Language 8 (p. 95) has an exercise which asks the student to coin a word of his own.

Words to the Wise (Scholastic) has interesting exercises on roots and words borrowed from other languages, from the Bible, and from persons' names.

Students might use language to trace the origins of early settlers in Minnesota. List names for counties, cities, lakes, and classify them under Indian, French, etc.

See Grammar: Semantics for related material.

LANGUAGE

CONCEPT: Language is made up of social, professional, and regional dialects which operate on various levels.

AIMS: To understand and use appropriately the various levels of language

EMPHASIS: Teaching of the standard dialect is done on all levels. The following items are taught in seventh grade and should be reinforced during eighth grade:

1. Subject-verb agreement
2. Pronoun usage (subject, object, after "be")
3. Troublesome verbs (such as lie, lay)
4. Modifiers (comparison, good and well)
5. Double negatives

Except for reinforcement of usage rules of the standard dialect, the emphasis will be on recognition of dialect as it may appear in literature taught in eighth grade.

INSTRUCTIONAL MATERIALS:

English 8, Chapter 11, also pp. 7-9
Macmillan English Series 8 (pp. 11-14, 302-305, 271-273, 276-279, 306-307, 334, 328-332)
The English Language 8 (pp. 52-55, 330-341, 278-284, 289-297, 358-368)

SUGGESTIONS: The sources give ideas for work on the levels of language and usage rules.

See "Language is speech" for related material.

Relate usage rules to student speaking and composition.

LITERATURE

GRADE EIGHT

LITERATURE

AUTOBIOGRAPHY

CONCEPTS:

Biography gives insights into personal experiences.
Biography satisfies curiosity about mankind.
Biography records individual achievements and contributes to society.
Biography aids in the discovery of character elements, which contributes to success and satisfaction in life.
Biography helps one to gain knowledge about the personal lives of great figures in history and literature.
Biography helps one to understand people of other times and backgrounds different from his own.
Biography enables one to discover keys to success in some particular field of interest.

AIMS:

To create an interest in learning about other people

To find out what another person considers important

To see how another person exists in his environment

To become more sensitive to one's inner resources as he explores his own experiences

To see the significance of certain experiences; to interpret his own experiences

To see how people reveal themselves through autobiography

To become aware of common human problems

EMPHASIS:

Approximately three weeks, including related composition

INSTRUCTIONAL MATERIALS:

(The selections listed under each source are reserved for this grade level. See preface.)

Adventures for Readers, Book Two

"The Night the Bed Fell," Thurber
"Yes, Your Honesty," Papashvily
"Cub Pilot on the Mississippi," Twain
"Alone," Byrd
"The Countess and the Impossible," Thurman
"Nightmare in the Stratosphere," DeSalis

Literature II

"The Dump Ground," Stegner
"Deep Water," Douglas

English 8, Chapter 2
The Diary of Anne Frank
A Choice of Weapons (abridged), Gordon Parks
Film: Mark Twain
Records: "Thurber Carnival"
"Anne Frank: Diary of a Young Girl"
"Choice of Weapons"
"The Learning Tree"
Filmstrips: Mark Twain
"Mississippi Days"
"Out West"
Film: The Weapons of Gordon Parks (possible rental) Contemporary

SUGGESTIONS: See the Addison-Wesley text, Chapter 2, for excellent discussion, examples, and assignments in the area of autobiography.

Use stories such as "Alone" and "Nightmare in the Stratosphere" to open the way for student recounting of personal experience. This could later be incorporated into the student's autobiography.

Have students put "Who Am I?" at the top of their papers and write down as many answers as possible. It is possible that your unit could develop around this question.

Use words found in this area for vocabulary study.

Have the students write their autobiographies.

LITERATURE — AMERICAN FOLKLORE

CONCEPTS:

Our literary tradition has been heavily influenced by folklore.
A true folk tradition depends on the people becoming actively involved in the creation and transmission of tales and songs.
The earliest American folklore belonged to the Indian.
Lacking technology and often literacy, early settlers presented folklore in oral form, and this was passed from person to person and seldom recorded.
Many non-historical folk characters probably never existed in oral tradition but were created by professional writers to satisfy America's demand for cultural heritage.
Many folktales sought to answer questions like how did things come to be. Others provided humor and moral instruction.
From earliest recorded time to the present, man has needed heroes.
The "hero" personifies the most honored values of his people.
Man has always been interested in the supernatural.

AIMS:

To become familiar with characteristics of early Western stories
This includes the stereotypes of "good guy" and "bad guy."

To explore the characteristics of American folk heroes

To see how Americans - from Indians on - explained how things came about, why things are as they are (natural phenomena)

To study literary reference

To understand cultural heritage

To study exaggeration

To understand the terms legend, tall tale, spiritual, folklore

EMPHASIS:

Approximately three to five weeks, including related composition. Choose selections from the sources listed so that you have examples of Indian tales, Negro folklore and songs, tales of the supernatural, folk heroes, and Western stories.

INSTRUCTIONAL MATERIALS:

(The following selections are reserved for use in the eighth grade. See preface.)

"The Legend of Sleepy Hollow"
"Evangeline" or "Song of Hiawatha"
"Paul Revere's Ride"
"Casey at the Bat"
"The Creation" (James Weldon Johnson)
Core texts: American Folklore, Peter Poulakis
Lore of Our Land, Lee and Roberson

Adventures for Readers, Book Two (pp. 82-83, 189-193, 285-306, 309-340, 375-387)
A Curriculum for English: God and Man
Narratives, Part III, Part IV
How Did It Begin? (paperback)
English 8, Chapters 4 and 9 (Addison-Wesley)
"American Folklore," reprint from Compton's Pictured Encyclopedia

SUGGESTIONS: Note activities section after each unit in Lore of Our Land.

The Addison-Wesley text, pages 125-138, may be used for discussion on the origin of myths, tales, and heroes. Composition ideas are also given.

Compare three creation stories: the Hebrew version from Genesis; "The Creation," by James Weldon Johnson; and an Indian version. Refer to creation stories from Norse, Roman, and Greek mythology read in seventh grade.

The Addison-Wesley text, pages 58-67, may be used for a discussion of how legends originate about real historical characters, such as the story of George Washington and the cherry tree.

Students may keep charts on any of the five areas of folklore, filling in material on stories discussed in class and having space for outside assignment. Sample chart for folk heroes:

Title of Story	Hero/Heroine Main Character	Occupation	Outstanding Qualities or Achievements

Crossword puzzles, such as "An American Song Bag" and "Folklore Heroes, Heroines, and Critters," found in a TAB crossword book, might be used for variety.

In discussion of exaggeration, students may be asked to choose comparisons which form the greatest hyperboles and try to "top" some hyperboles they are given. Example: He was so tired he had to lean against the building to sneeze.

These are characteristics of a "standard" Western that might be used in the discussion of Western stories:
1. Most Westerns have a good guy and a bad guy.
2. The good guy is usually good-looking, smooth-spoken, neatly dressed, skillful with a gun, shy with women, etc. He may be a stranger or a lawman.
   The bad guy or "heavy" is usually without the winning traits of the good guy. He is usually dishonest, tricky, a bully, etc.
4. Often the conflict is between the bad guy and the honest

townspeople or ranchers, and precedes the appearance of the good guy. The good guy is often outnumbered by the bad guys.
5. Through action (a chase, a fist fight, a gunfight, etc.), the good guy triumphs over the bad guy.
6. Cowboys are almost always white, not Negro or Mexican-American.

Students may then be critics, reading a Western story or novel or viewing a Western movie or TV show, and judging whether it is "standard" or "non-standard" by citing specific examples of characteristics.

Possible essay question: "The legends and the yarns get down to the roots of the people - they tell a good deal about what people admire and want . . . " Think about the "tall" tales and folk heroes you've read about. What is <u>one</u> characteristic you think people admired? Prove by giving two different specific examples of how this characteristic was brought out in American folklore you read.

Discuss modern heroes and their characteristics.

Possible writing assignments:
1. Can you think of instances in which the supernatural seemed to have been at work? Can you explain these cases?
2. Perhaps you have a pet superstition in your family. Write a paragraph about it, telling what the superstition is, and how you think it started for you or your family.

LITERATURE

DRAMA: ONE ACT PLAY

CONCEPTS:

Drama is to be read for enjoyment.
Drama is one of the earliest forms of literature.
Drama allows us to interpret the lives and times of mankind.
Drama reveals man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.
Reading drama requires very special skills. In plays, the story is told entirely through the conversation and actions of the characters.
Drama is primarily meant to be seen.

AIMS:

To gain a greater appreciation of the importance of dialogue and its revelation of character

To have opportunity for oral interpretation

EMPHASIS:

Approximately one week

INSTRUCTIONAL MATERIALS:

(The selections listed under each source are reserved for this grade level. See preface.)

Adventures for Readers, Book Two
"The Strangers That Came to Town," Ambrose Flack, adapted by William Bruckner
Literature II
"Trifles," Susan Glaspell
"The Ugly Duckling," A. A. Milne

SUGGESTIONS:

The teacher may associate a play with the short story unit for the study of the development of characterization and an author's use of foreshadowing.

Students should learn the basic terms associated with drama, such as upstage, downstage, right, left, and the importance of the stage directions in italics.

Opportunity should be provided for oral interpretation of a one-act play. Possibilities:
1. Cast the play and have it read for the class. After gaining familiarity, different groups could read different parts.
2. After practicing on a stage, a group may give a performance for the rest of the group. Complete memorization of lines is optional. Television may be used.

LITERATURE

NOVEL

CONCEPTS: The novel has a more complex structure than a short story.
The novel reveals man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.
The novel should be read for enjoyment and information.
The novel is a work of narrative prose fiction that is usually too long to read at a single sitting.

AIMS: To be exposed to a longer work

To see how an author uses historical background in a work of fiction

To see how the times affect the development of a character

EMPHASIS: Approximately two weeks, which includes time for reading in class and related composition

INSTRUCTIONAL MATERIALS: (The selections listed are reserved for this grade level. See preface.)

Light in the Forest, Conrad Richter
Shane, Jack Schaefer
Filmstrip: "True Son, American Frontier Boy"
Films: Shane (possible rental, full length) Films, Inc.
Light in the Forest (possible rental, full length) Films, Inc.

SUGGESTIONS: The eighth grade is not to concern itself with the study of the novel as a longer prose work. It is to be correlated with the folklore unit and its information used with those objectives. The two novels listed are not folklore but are novels which provide illustrations in two areas of folklore study, the Indian and the Western hero.

The teacher may want to have a class read the same novel to provide a basis for general discussion. However, it is possible for an interesting unit to develop if part of the class reads one novel and the other part, the other novel.

LITERATURE

POETRY

CONCEPTS:

Poetry is written to be read aloud.
Poetry is one way man expresses his emotions.
Poetry takes many different forms.
Poetry contains a variety of figurative language and symbolism.
The conciseness of poetry is part of its beauty.
Poetry reveals man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.
Poetry should be read for enjoyment.

AIMS:

To learn that topics for poetry are unlimited

To learn to appreciate poetry

To review metaphor, simile, end rhyme, symbolism, and refrain

To become familiar with alliteration, personification, and internal rhyme

To relate to the author's imagery

To develop an understanding of poetic language as compared to that of other writing

To recognize and discuss the thoughts, feelings, and viewpoints of others

EMPHASIS:

Two to three weeks, including related composition. Poetry is often accepted better by the student if it becomes a part of other study areas; for example, one may correlate descriptive poetry with the section on descriptive writing and may correlate narrative poetry with the short story unit.

INSTRUCTIONAL MATERIALS:

(The selections listed under each source are reserved for this grade level. See preface.)

Adventures for Readers, Book II

"The Raven," Poe
"The Valiant," Shakespeare
"Seven Ages of Man," Shakespeare
"Good Name," Shakespeare
"Stopping by the Woods on a Snowy Evening," Frost
"Exiled," Millay
"Oh Captain, My Captain," Whitman
"The Charge of the Light Brigade," Tennyson
"Lochinvar," Scott
"Daffodils," Wadsworth

Reflections on a Gift of Watermelon Pickle

Records: "Famous Poems That Tell Great Stories"
"Robert Frost Reads Robert Frost"
"Basil Rathbone Reads Poe"
"Reflections on a Gift of Watermelon Pickle"
Filmstrips: "Understanding Poetry Series"
"The Charge of the Light Brigade"
"The Raven"
Poetry posters on haiku and poetic terms, also posters on specific poems

SUGGESTIONS: Read aloud a variety of poems, combining the "classic" with contemporary poetry and pop/rock lyrics. You may want individual student readings as well as choral arrangements.

Have the students create metaphors for abstract nouns such as silence and joy.

Have the students keep a poetry notebook. Students might take a theme and develop a booklet of poetry on that theme, including illustrations and their own original poetry as well as poetry of others.

Have the students bring in a favorite poem which cannot be found in class materials. Create a bulletin board display using these.

Have the students learn these new poetic terms:
alliteration as in "Exiled" and "The Raven"
personification as in "Exiled"
internal rhyme as in "The Raven"

Have the students write poetry. Here are some suggested types or methods for use:

1. Reflections on a Gift of Watermelon Pickle
   p. 149 - "Poem"
   p. 150 - "Swift Things Are Beautiful"
2. Visual poetry
3. Five line creations
   a. Write down a noun.
   b. Write two adjectives about the noun. Separate with a comma.
   c. Write three verbs that tell what the noun on Line A does. Use commas.
   d. Write a thought about the noun. A short phrase is fine.
   e. Repeat the noun, or write a synonym or a related word.
4. Have the students write a haiku based on a picture. Have the students memorize some of the more famous lines from poetry studied.

LITERATURE — SHORT STORY

CONCEPTS:
The short story is read for enjoyment and information.
The short story is designed to be read at one sitting.
The short story has a definite structure.
The short story reveals man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.

AIMS:
To learn the enjoyment to be gained from a good short story

To review and discuss elements of a short story: plot structure, characterization, and point of view

To become familiar with different kinds of short stories

To become familiar with surprise ending, theme, flashback, and foreshadowing

EMPHASIS:
Approximately three to four weeks, which will include related composition

INSTRUCTIONAL MATERIALS:
(The selections listed under each source are reserved for this grade level. See preface.)

Adventures for Readers, Book Two
- "Man Without A Country," Edward Everett Hale
- "After Twenty Years," O. Henry
- "The Reef," Samuel Scoville, Jr.

Introduction to the Short Story
- "The Landlady," Roald Dahl
- "The Monkey's Paw," W. W. Jacobs
- "The Most Dangerous Game," Richard Connell
- "The Lady or the Tiger?" Frank Stockton
- "Adventures of the Speckled Band," Sir Arthur Conan Doyle

All Around America
- "To Build A Fire"

Literature II
- "The Foghorn," Ray Bradbury
- "The Wolfer," Wallace Stegner
- "The Wish," Roald Dahl
- "Sredni Vashtar," Saki
- "The Break," Charles Jackson

Records:
- "To Build A Fire"
- "Man Without A Country"
- "Stories of Sherlock Holmes"

Films:
- What's In A Story?
- The Lady or the Tiger? (with discussion film also)

Filmstrips:
- "Jack London, A Life of Adventure" (with record)
- "Man Without A Country"
- "Edgar Allan Poe: The Man and His Work - Creator of the Modern Short Story"

SUGGESTIONS: The one-act play may be included with the short story for discussion of characterization.

Relate the short story to the narrative poem.

Create the awareness that the short story is an American invention.

Use the words found in this area for vocabulary study.

Use the character description found in the short stories for background for descriptive writing dealing with people.

Read the sequel to "The Lady or the Tiger?" entitled "The Discourager of Hesitancy" after having students write an ending for the former.

Note "Suggestions for Composition" after selections in Literature II.

Have the students learn the new short story terms:
surprise ending as in "After Twenty Years"
flashback as in "Man Without a Country"
theme as in "Man Without a Country"
foreshadowing as in "The Landlady" or "After Twenty Years"

Have students compare the ways of identifying characters in real life:
1. Name
2. Relationships
3. Appearance
4. Character traits
5. Other categories

Ways of identifying characters in literature:
1. Description of appearance
2. Description of movement
3. Description of actions
4. What the character says
5. Details that give his manner of speaking
6. Other student suggestions